THE OUTER DOOR OF PARADISE, BY VASNETSOV
Detail of a mural painting at Kiev

RUSSIAN ART

By WILLIAM A. COFFIN, N. A.

MENTOR GRAVURES

RUSSIAN WEDDING FEAST, BY MAKOVSKY · BURNING OF THE KREMLIN, MOSCOW, BY VERESHCHAGIN · CHURCH PARADE IN KURSK, BY REPIN · THE VIRGIN, BY VASNETSOV IN THE SPRING, BY VELTS · STATUE OF IVAN THE TERRIBLE, BY ANTOKOLSKY

THE earliest and certainly the most noteworthy specimens of the primitive painting of the Russian School are in the great art collection of the Vatican, at Rome. They were given to this celebrated museum by the Capponi family, one of whose ancestors received them as a testimonial from Peter the Great. These early works consist of five small pictures, with religious subjects, and are signed with the names of the artists, Andrey Illine (Ahn-drey′ Il-line′), Nikita Ivanov (Niki′-ta Iva′-nov) and Sergey Vassiliev (Ser-gey′ Vah-sil′-yev). It is thought by the best authorities that they were painted in the tenth century, though others assert that they were executed some three hundred years later, and so belong to thirteenth century art. These little pictures are very carefully painted, almost in the style of miniatures, and show remarkably good drawing, considering the period. Next after these in historical sequence come manuscripts and vellums ornamented with vignettes and miniatures, painted by Russian artists from the eleventh to the sixteenth century, and pictures of religious subjects executed in the sixteenth and seventeenth centuries by ikon*

*A holy picture, especially one representing Christ or the Virgin.

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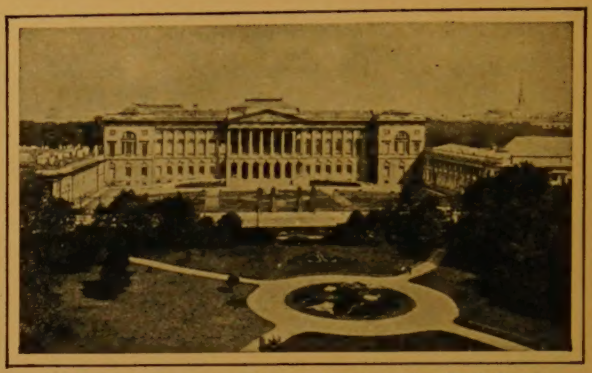
painters of Novogorod and of the Strogonof (Stro′-gon-off) School, some of which are signed with the artists' names, such as Fedor Savin (Sah′-vin), Stephen Refieve (Reh′-fyev) and Istomin (I-sto′-min).



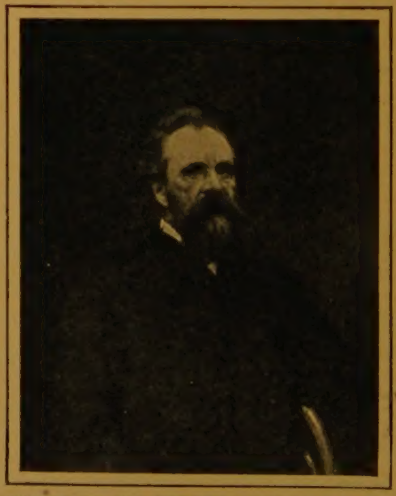
THE ALEXANDER III. GALLERY OF ART, PETROGRAD
In this famous building are kept many of the greatest art treasures of Russia

Early Sacred Art

About the middle of the fourteenth century the cathedrals of the Assumption, Saint Michael and the Transfiguration, Moscow, were adorned with mural paintings and decorations by Russian and foreign artists. Greek painters decorated the church first named, native "court painters" the second, while the work in the third was by the hand of a foreigner, Guiten, whose nationality has not been recorded. Some of these frescoes are to be seen today in good preservation, and show the unmistakable traits of the †Byzantine School and a high degree of finish.

TRETIAKOV GALLERY, MOSCOW

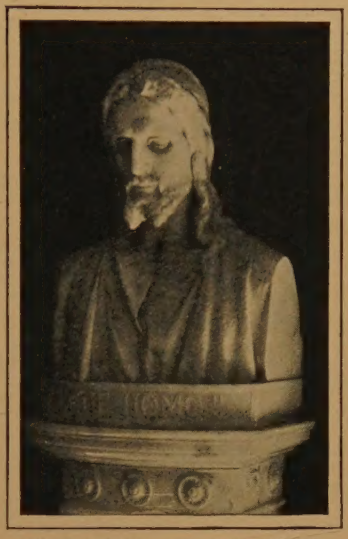
In the fifteenth century the monk Andrew Roublev (Roub′-lev) had become very prominent as a painter of religious subjects, and his work was so highly esteemed by the heads of the church that the Metropolitan‡ issued orders that all Russian painters must closely follow his style. This order dates from 1551, the celebrity of Roublev having increased with the passing of the years, and it was followed in 1553 by naming four master painters in Moscow whose duty it was to supervise strictly the work of all other painters, in order to prevent the exhibition to the people of any works except those that were approved as orthodox, and to forbid to all the practice of religious painting unless they showed themselves capable



PORTRAIT OF SERGEY MICHAILOVITCH TRETIAKOV, BY VALENTIN SECOV
Tretiakov, who lived from 1834 to 1892, and his brother were the founders of the famous gallery of that name at Moscow

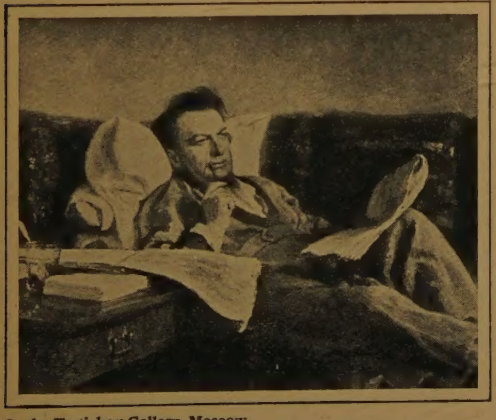
†By Byzantine art is meant the art of Constantinople (called Byzantium) and represents the art which followed the classical, after the transitional interval of the early Christian period.

of fully comprehending the sacred iconography (the science and study of sacred art). Art was thus shackled, and it is not strange that it did not develop in any direction outside of the inflexible boundaries laid down by the clergy. Of course, while these rules were promulgated especially for Moscow, they governed every Russian painter of the period. Even the style of treatment of a subject was often dictated to the artists by the clergy, not only the arrangement, or composition, and the character to be given to the personages, but also, in many instances, the flesh tint for the faces and the colors for the costumes were ordered to be as the law prescribed. The Marquis de Custine has written as follows in this connection: "The Eastern Church has never favored the fine arts . . . it has done little but benumb thought and originality with theological doctrine. Even in our day the faithful in Russia discuss very seriously the question whether it should be permitted to depict the natural flesh color in the face of the Virgin, or whether artists should adhere to the traditional tint of bistre which, it is held, was always used by Saint Luke, the Apostle, patron of the arts." He goes on to say that the manner of representing the figure of the Madonna is also in dispute; that it is considered improper to *paint* the body at all, but that it should be represented in metal and enclosed in a chased metal cuirass, allowing only the face to show. And, again, that extremists do not even permit so much as that; the cuirass may have only slots in it, through which the eyes of the Holy Mother may be seen, and the arm pieces may be cut at the wrists in order that the hands may have free movement. It is extraordinary, but it is explained in this way. The Greeks covered the walls of their churches with frescoes in the Byzan-



ECCE HOMO! BY ANTOKOLSKY

MARC ANTOKOLSKY



In the Tretiakov Gallery, Moscow
PORTRAIT OF GLINKA, THE COMPOSER
BY REPIN

‡Metropolitan in the Christian Church is the title of a bishop who has the oversight over bishops of subordinate sees.

tine style, and a foreigner who sees them respects the holy subject thus depicted because he thinks they are very old, and a heritage of ancient days. The truth, however, is that the old frescoes have been repainted in our own time, and in many ways resemble the religious works which were taken from Greece to Italy in the latter part of the Middle Ages, with the object of causing a revival in the fine arts. In Italy, as we know, art did take a new birth and culminated in the glories of the Renaissance, but all through that splendid epoch the Greeks of the Lower Empire and the Russians, following suit, continued in the traditions of the eighth century, and produced their pictures of the Virgin according to the formula prescribed by the Church. It was meaningless, childish, if you will, from the point of view of art, but powerful beyond description in its effect on the faithful beholders. For centuries art in Russia was devoted to but one end—to decorate the churches and to embellish the religious ceremonies.

THE ICON OF THREE HANDS

The icons, or religious pictures, are much venerated in Russia. The one reproduced above is three hundred years old, and is the wonder icon of Moscow

Peter the Great as an Art Patron

It was Peter the Great who brought about a change. He wanted his palaces and his public buildings decorated, and he wanted, above all, to employ the arts to add to his prestige and adorn his reign. He was not able, for a multiplicity of reasons, to realize his plans for the establishment of an academy of fine arts, plans which he made practically impossible to carry out by the incorporation of industrial art with the fine arts, but he did send young men to study in Italy and elsewhere, and when they returned they brought the principles and practice of the Italian Schools. A portrait of Peter by one of these young artists, Mathveev (Matve′-yev), may be seen today in the Fine Arts Academy at Petrograd. Mathveev became the court painter of the Empress Anne, who, in furtherance of the project of her predecessor, devoted a sum of twelve thousand roubles to establish the academy, but it was not until 1757, in the reign of the Empress Elizabeth, that the institution was

HEAD OF CHRIST, BY VASNETSOV
Fresco in the dome of the Church of St. Nicholas, Kiev

actually founded. Its scope included many pursuits not closely related to the fine arts and interfered with its success, but it did mature a number of pupils of ability and merit. The most notable among them was Anthony Lossenko (Los-sen′-ko) (1737-1773), who went to France to perfect his art, and also to Italy for the same purpose. On his return to Russia he was appointed director of the academy. Lossenko painted subjects such as "Prometheus Bound," "The Sacrifice of Isaac," and historical works, including an important composition connected with the career of the Grand Duke Vladimir.

In the Alexander III Gallery, Petrograd

THE LADY OF SMILES, BY C. VENIG
This young lady is dressed in a typical Russian costume

Akenoff, who died in 1814, and Ougrioumoff, pupils of Lossenko, after traveling and studying abroad, painted historical works and mural decorations for churches in the style of the day in France and Italy.

Catherine's Service to Art

Art in Russia was in this stage of its development when Catherine II, in 1764, reorganized the academy and limited its teachings to the three arts of painting, sculpture, and architecture. Lossenko was retained as director, and pupils flocked to the classes. But then arose the old difficulty. The students, instead of persevering in their studies, got as much practical instruction as they could in a comparatively short course, and then left the school to manufacture religious images and ikons, for which they found ready sale among the people. Catherine sought to stem the tide, and to educate the upper classes at the same time, by forming a collection of masterpieces of various European schools—works that

MOSCOW WOMEN AND GIRLS AT CHURCH IN THE SEVENTEENTH CENTURY
Painted by Andrew Ryaboushkin, 1861-1904

we now term "old masters" —and placed them, with other objects of art, in some of the great rooms of her palace. Because she liked to seclude herself and meditate among these great works of art, she gave the name of "The Hermitage" to this section of the palace. Now her collection, with many splendid additions, is known far and wide as the Hermitage Museum at Petrograd, and ranks with the most famous art museums in the world. One must not only go to the Louvre, to the Prado, to Florence, Rome and Venice and London to see the choicest works of art from the Renaissance downward, but also make the long journey to Russia and visit "The Hermitage." The Empress did much more. She held "salons" to promote the arts. She encouraged small talk at these assemblies to make people feel at their ease while she led them to appreciate the masterpieces before them; and by her example in every way, did everything possible among the great people and the nobles in her court to make art an essential factor in civilized life and to spread knowledge of it among her subjects of lowlier conditions. The nobles began to form collections; châteaux and churches in the provinces were decorated; artists of note came from France, Italy, and Germany; and others sent their works on orders from the nobility

In the Alexander III Gallery, Petrograd

THE COSSACK'S JEERING REPLY TO THE SULTAN BY REPIN

This letter, written by the Captain of the Cossacks, was an answer to the Sultan of Turkey, their old time enemy, whom they had defeated

ILYA Y. REPIN

In the Tretiakov Gallery, Moscow

THE VALIANT KNIGHTS, BY VASNETSOV

In the Alexander III Gallery, Petrograd
THE CEREMONY OF THE KISS, BY MAKOVSKY

and the rich of the middle class.

Russian Art in the Eighteenth Century

The eighteenth century produced some Russian painters of a fair degree of merit, all of them following the principles of the French School and showing the influence of Boucher (Boo′-shay), Van Loo, and Chardin. During the reign of Paul I, Russian artists devoted themselves almost entirely to fresco painting, with the decorative compositions of Watteau as their models. Under the Emperor Alexander more originality appeared, and painters such as Brulov (Bru′-lov) (1799-1852), Vorobyov (Vo-rob-yov′), Shchedrin (Shched-rin′) (1790-1830) and others covered the whole range of pictorial subjects, from the religious and the historical to the portrait and the landscape. The landscapes, however, were not Russian, but purely Italian. The Marquis de Custine wrote, in 1839, after a visit to the Academy of Fine Arts at Petrograd: "I found all the pupils under a sort of military discipline, formed into companies of a regiment, uniformed and commanded like naval cadets. This one fact is enough to show the profound disdain for the arts it is intended to protect and foster; even more, crass ignorance of the laws of nature and the mysteries of art. There is nothing free in Russia except those things to which

KONSTANTIN MAKOVSKY

In the Tretiakov Gallery, Moscow
IVAN THE TERRIBLE, BY REPIN
This powerful painting shows the remorse and horror of the Tsar Ivan after he had murdered his son for some trivial offense

the Government is indifferent; but it is not indifferent to art and overwhelms it with stifling care." Art was still shackled and made to conform to a government program in place of the clergy's formulæ of earlier days. It was the middle of the nineteenth century, and there was as yet no purely Russian School of painting, in the sense of the word as we are accustomed to use it. The Paris Exposition of 1867 was the occasion for assembling a great collection of Russian art. In it figured the work of a long list of painters and a goodly number of sculptors, a list too long to name even the best of them. The collection showed modern Russian art at that time as a compound of French and Italian practice, with a strong seasoning, in some cases, of the rugged North. If Russian art at this period was not characterized by national traits, it was, at least, beginning to show the art spirit, struggling to adopt what had been learned abroad to the home environment. Much as the young Americans who returned from Paris and Munich in the late seventies and the early eighties continued to paint as they had when in Europe, so it was with the Russian artist a decade or two earlier. In Russia, French influence is still overwhelmingly strong. However, as in the Scandinavian countries, the out-of-doors painters and the subject painters of homely manners and customs are showing a pronounced trend toward the depiction of things as they see them with personal vision in their native land. These men, many of them of fine talent, delight in painting fêtes and ceremonies, weddings or parades, village gatherings, and family scenes in the homes of the peasants or in the halls of the

In the Tretiakov Gallery, Moscow
A FAMILY TRIAL IN THE POLICE COURT, BY MAKOVSKY

PORTRAIT OF VASNETSOV, THE ARTIST, AS A YOUNG MAN
BY KRAMSKOI

VASILI VERESHCHAGIN

rich. Their art is largely illustrative, but the work is well done. In this lies the best hope for the future. Russian painting may yet rival Russian literature. This great people, now imbued with the spirit of liberty, must surely go forward in its art as it marches onward in its general education.

Vereshchagin

In the United States, if one speaks, outside of the professional art circles, of Russian art, the name of one man is invariably pronounced—Vereshchagin (Ver-reshcha′-gin). So numerous and varied are his works (some of the canvases are of enormous size) that they have been grouped in series. To quote the classifications will give an idea of the wide scope of his observation and activities: Early Pictures, Caucasian Series, Turkestan Series, Russo-Turkish War, Indian Series (including twelve historical pictures), Syria and Palestine, Napoleonic scenes and miscellaneous. His works have been exhibited in the great cities of Europe and America, drawing vast crowds on every occasion. Quite a number are now owned in the United States. He was a great illustrator rather than a painter, but a man of power and of most fertile invention.

Makovsky

There is another instance of American popular acquaintance with Russian art to be noted in the two pictures, "Choosing the Bride" and "The Russian Wedding Feast." They are by Makovsky (Mah-kov′-sky), and depict brilliant scenes in luxurious apartments. They are painted cleverly, and the figures are sumptuous in the display of rich stuffs, lace, gems, and gold and silver.

Perhaps beyond the works that have just been mentioned American knowledge of the present day art of Russia does not go very far, except with those of us who have seen specimens of it in the great European exhibitions, such as those held in Paris in 1878, 1889, and 1900. It will not be enlightening to give many names of Russian artists of celebrity and the titles of their best works. Besides, the history of art in Russia up to our time is much more valuable than anything else in placing before our readers a conception of its development into what it is now, namely, a school of painting with

In the Tretiakov Gallery, Moscow
A BOYAR WEDDING, BY LEBEDEV

a very considerable amount of national flavor and technically about on a level with the art of the Scandinavian countries.

In the Tretiakov Gallery, Moscow
THE PEDDLER, BY NIKOLAI KOSHELEV
A scene in a typical Russian peasant home

Russian art is less exuberant than that of Scandinavia and much more sober. Sometimes it is dark and tragical with color schemes cast in somber tones. Again, in the out-of-doors pictures and the interiors with figures, depicting the Russians of all classes at home, it shows a friendlier note, but there is always a certain quiet reserve and sobriety. Yet the people in Russia are not morose. They love to dance and they love to sing. But there is a feeling of reserve combined with docility. Life as it was before the Great War and before the recent revolution has been portrayed by many Russian artists of talent, and portrayed in a manner that, technically considered, compares not unfavorably with the work of other European schools.

In the Tretiakov Gallery, Moscow
FOR MEDICINE, BY MAKOVSKY
This painting, which depicts a phase of peasant life in Russia, was done in 1884

Certainly such painters of portraits and figure subjects as Serov (Se′-rov), Repin (Re′-pin), the author of "The Cossack's Jeering Reply to the Sultan," "Ivan the Terrible and His Son," and "The Bargemen of the Volga," impressive pictures all; Levitan (Le-vi-tan′), landscapes and marines; Philip Malyavin (Mah-lya′-vin), Sergey Malyntine (Mah-lyn′-tin) and others who rank with them present an artistic body of men who are both able and progressive. "A Portrait," by Malyavin, showing a three-quarter length figure of a young peasant woman, or Serov's portrait of the Russian art patron, Tretiakov, both soundly painted and full of character, may serve as examples of a superior level in this branch of artistic performance. Such a landscape as "In the Spring," by Ivan Velts, with the winter's snow still on the ground and melting from the roofs in the sunshine, is as

distinctively Russian as the landscapes of Redfield and Schofield, with Eastern Pennsylvania subjects, are American. "The Peddler," by Koshelev, a farmhouse interior with nearly a dozen figures, strikingly composed, may be cited as a representative work in the field of peasant life and manners, partaking of the qualities of the earlier subjects of the Frenchman Dagnan-Bouveret, or the German Von Uhde, the Dutchman Kever, or the American painter of simple home life, Thomas Hovenden, the painter of "Breaking Home Ties." The work of all of these artists is better known to Americans than that of the contemporary Russians. The comparison is made to suggest the technical ranking of the abler Russians, as well as their truthfulness of observation. A great deal may be hoped for in the future of Russian art, if vagaries of startling color effects do not get too strong a hold and if the latest insanities that have died out in Paris and that are rapidly dying out in America leave behind them no trace. After the World War is over, too, there may in time be another renaissance in art, which, while it will adhere to the best traditions of the great masters, will also show a new inspiration, due to the reconstruction of statesmanship and social life.

In the Tretiakov Gallery, Moscow

THE BOYARINA MOROSOVA ON HER WAY TO TRIAL AT THE KREMLIN, BY SURIKOV

She was a relative of the Tsar Alexis, who had turned away from the dominating Church of Russia, and had become an Old-believer. For this she was tried, convicted and exiled to Siberia

SUPPLEMENTARY READING

THE RUSSIAN SCHOOL OF PAINTING . . . . . *By A. N. Benois*

THE RUSSIAN ARTS . . . . . *By Rosa Newmarch*

***Information concerning the above books may be had on application to the Editor of The Mentor.

THE OPEN LETTER

While little is known in the United States of Russian Art, two of the most familiar and popular pictures in the art shops of the country are Russian. And both of them are by the same artist —Konstantin Makovsky. We reproduce "The Russian Wedding Feast" in gravure. Its companion picture, "Choosing the Bride," appears on this page. Like many of the great Russian paintings, this is a story-telling picture—and here is the story:

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CHOOSING THE BRIDE. By Konstantin Makovsky

In 1645 Tsar Alexis Michailovitsch came to the throne of Russia. He was only sixteen years old at the time, and he had for a tutor the Boyar Boris Ivanovitsch Morosov, a clever and unscrupulous man. The young Tsar gave a great deal of power to his tutor, but did not allow himself to be governed by him.

Morosov did not like this, and wished to secure more power, so one day he said to Tsar Alexis that it was time for him to plan for marriage. The Tsar protested that he was too young. Morosov insisted, however, and announced that a selection would be made from all the eligible maidens in the kingdom. It was planned to have these young ladies presented to the Tsar at the palace, so that he might make his choice.

Alexis did not fancy this. He was youthful and romantic, and believed that love should enter into a marriage, even of a Tsar. So, without consulting Morosov, he persuaded his sisters to invite the selected maidens to a private concert at the palace.

There were six maidens from all the Empire that were considered eligible to become Empress. Among them were two sisters—Marie and Anna Miloslavski. Morosov schemed to marry Marie to the young Tsar, while he planned to marry the younger sister, Anna, himself. In this way, becoming the brother-in-law of the Tsar, he hoped to increase his power over the youthful ruler.

Among the six maidens was one named Eufemia Vsevoldoski, renowned for both her beauty and innocence. She did not want to marry the Tsar, but was persuaded by her parents to take part in the affair.

At the concert Eufemia chanced to glance up at the orchestra and found a young handsome musician staring at her intently. She was annoyed that one in his position should be so impertinent—but at the same time she felt a certain sensation of admiration. She could not resent the bold attention as much as she would have liked to.

And the Tsar—for of course the young musician was he—fell in love at sight with the maiden whose name he did not know.

After the concert, Eufemia tried to forget the attractive young man but could not. She did not want to be presented to the Tsar. In spite of her parents, she resolved that if the Tsar selected her she would beg him on bended knees to choose someone else.

The six maidens, on the day of the presentation to the Tsar, waited his coming in one of the rooms of the palace. Morosov had arranged so that Marie Miloslavski and her sister, Anna, were placed near the throne. Eufemia willingly kept a place in the rear, where she was half hidden by the others. At last Alexis entered, accompanied by his tutor. Morosov pointed out Marie, but the Tsar's eyes anxiously sought another face. At last he found Eufemia. She raised her eyes, and recognizing her young musician as the Emperor, drooped half fainting. This is the moment that Makovsky depicts in his painting. Alexis hurried past the others to where Eufemia stood, caught her in his arms, and, to the disgust and anger of Morosov, declared her to be his choice.

Great preparations were made for the wedding. But during these preliminaries a rumor was spread that Eufemia was a victim of demons. Before the wedding Eufemia was loaded down with heavy jewels. Her head was bound tightly in a coronet. She protested to her maids that it was too tight, but they asserted that it was the custom and must be worn that way. When the ceremony was about to begin, she looked up and caught the evil eye of Morosov. The room swam before her and, with a loud cry, she swooned.

There was great confusion. Morosov said that she was undoubtedly possessed of demons, or, at least, afflicted with epilepsy. He remarked on the good fortune of the Tsar in escaping such a marriage. Eufemia's father angrily denied that his daughter had ever been ill; and, for that, Morosov had him and most of his family sent to Siberia. The wedding plans were set aside.

Years afterward Alexis married Marie Miloslavski, as Morosov wished. When she died he married again and his son by his second wife, born in 1672, became Peter the Great.

A long time after the sad ending of his youthful romance Alexis learned that he had been deceived, and he then restored Eufemia's family to their position of power in Russia. Eufemia never married.

W. D. Moffat

EDITOR

ONE

THE Department of State ranks first among the executive departments of the United States Government, and its head, the Secretary of State, is the ranking officer in the President's Cabinet. In the event of the death or disability of both the President and the Vice-President, the Secretary of State would succeed to the presidency, if qualified with respect to age, nativity, etc.

The Department of State was created in 1789, to replace, with enlarged duties, the Department of Foreign Affairs, established in 1781. This department serves as the medium of communication between the United States and foreign governments, and also between the President and the governors of the several States of the Union. The Secretary of State is the custodian of the Great Seal of the United States, which he affixes to all executive proclamations, to various commissions, and to warrants for the extradition of fugitives from justice. He also publishes the laws and resolutions of Congress, amendments to the Constitution, and proclamations declaring the admission of new States to the Union. Thus it will be seen that he is much more than a mere "minister of foreign affairs."

But the bulk of the department's activities are devoted to the foreign relations of the Government. These activities are carried on abroad by means of the diplomatic and consular services of the United States, and at home through intercourse with the diplomatic and consular representatives of foreign governments located at Washington and in various cities in this country. American diplomatic officers are assigned to embassies or legations situated at the capitals of foreign countries, and conduct intercourse between the national governments. Consular officers are located not only at capitals, but also at various other places in each country, and their most important duty is to promote commercial intercourse, though they have many others.

The principal officers under the Secretary of State are the Counselor, who acts as head of the department in the absence of the Secretary; the Assistant Secretary; the Second and Third Assistant Secretaries; the Director of the Consular Service; and the chiefs of various bureaus.

The Treasury ranks second among the executive departments. Its principal duties are to collect the revenues of the Government, to keep and disburse the public funds, and to issue and redeem the currency. It has also many other duties incident to the management of national finances, as well as some not connected therewith.

Under the Secretary of the Treasury there are three Assistant Secretaries. One of these has charge of what are known as the "miscellaneous divisions" of the department; viz., (1) The Public Health Service, an outgrowth of the old Marine Hospital service. This service enforces quarantines at seaports and between States, conducts the medical inspection of immigrants, and in various other ways safeguards the health of the nation. (2) Supervising Architect's Office. This office has charge of the construction and maintenance of public buildings. (3) Coast Guard. This was formed in 1915 by the union of the Revenue Cutter Service with the Life Saving Service. (4) Several minor offices.

Another Assistant Secretary has charge of what are called the "fiscal bureaus." These include the Federal Farm Loan Board, the Office of the Comptroller of the Currency, the Office of the Treasurer of the United States, the Bureau of Internal Revenue, the Office of the Director of the Mint, the Office of the Comptroller of the Treasury, the auditors of the several departments, the Register of the Treasury, the Bureau of Engraving and Printing (where paper money, United States bonds, postage stamps, etc., are made), and the Secret Service (which devotes most of its energies to running down counterfeiters, but is also charged with the task of protecting the person of the President and miscellaneous detective work for the Government). Of the officials above mentioned the Comptroller of the Treasury is a person of unique importance, as he is the final arbiter in all disputes regarding the settlement of Government accounts.

Yet another Assistant Secretary has charge of the Customs Service. The collectors of customs are stationed at the principal seaports and at certain points on the international boundaries, and are charged with the collection of import duties.

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THE War Department exercises two functions not obviously connected with each other. It has charge of the Army, and it looks after the navigable waters of the United States. The direction of the Army is somewhat complicated, as there are three heads; namely, the President of the United States, who is commander in chief of both the Army and the Navy, under the terms of the Constitution; the Secretary of War, as head of the War Department; and the Chief of Staff, as head of the General Staff Corps and the highest military officer in the Army. There is only one Assistant Secretary of War, and his duties therefore cover a wide range.

The supervising military bureau of the Army is the Office of the Chief of Staff. Besides exercising authority over the Army at large, the Chief of Staff is the head of a body of officers known as the General Staff Corps, which draws up plans for the mobilization and operations of the forces in time of war, and in various other ways labors to promote the efficiency of the Army. The members of the General Staff, including its Chief, are of all ranks from major general down to captain, and are detailed to this duty for a period of four years. The Army War College, where the higher problems of warfare are studied and military education throughout the Army is supervised, is under the immediate control of the General Staff.

The War Department comprises a number of military bureaus, each under an officer detailed temporarily from the Army. These include the Offices of the Adjutant General, the Inspector General, the Judge Advocate General (in charge of legal matters), the Quartermaster General (in charge of transport, supplies, equipment, and the pay of the troops—duties formerly divided among several bureaus), the Surgeon General, the Chief of Engineers, the Chief Signal Officer (in charge of signaling, telegraph and telephone lines, and aircraft), and the Chief of Ordnance (charged with the supply of artillery, small arms and munitions of war); also the Militia Bureau, and the Bureau of Insular Affairs. The last named bureau is a sort of "colonial office" of the Government, exercising supervision over the civil governments of the Philippines and Porto Rico.

The principal non-military duties of the War Department are entrusted to the Corps of Engineers, and include the improvement and oversight of rivers and harbors. This corps also surveys and charts the Great Lakes, and it built the Panama Canal.

The Navy Department has charge of the Navy and the Marine Corps. Under the Secretary of the Navy there is one Assistant Secretary. The principal administrative bureau of the department is the Office of Naval Operations, under a Chief of Naval Operations, who is detailed temporarily to this duty, with the rank of admiral. Attached to this office are the Office of Naval Intelligence, charged with the collection and dissemination in the Navy of technical information; the Office of Gunnery Exercises and Engineering Performances and the Naval Communication Service, which operates the naval radio stations and has general charge of telegraphic and other communications. The aëronautical service of the Navy is also attached to the Office of Naval Operations.

The Bureau of Navigation has charge especially of matters relating to the personnel of the Navy. To this bureau are also attached the Hydrographic Office and the Naval Observatory, both of which render valuable services to the world at large; the former by publishing nautical charts and other information for mariners, and the latter by publishing the Nautical Almanac and maintaining a national time service. The Division of Naval Militia Affairs is also a branch of the Bureau of Navigation.

The Bureau of Yards and Docks erects and maintains a great variety of buildings and miscellaneous structures for naval use, provides furniture for most naval buildings, and has charge of all kinds of land transportation and vehicles used by the Navy. The Bureau of Ordnance has general charge of matters relating to arms and ammunition, torpedo stations, magazines on shore, etc. The Bureau of Construction and Repair looks after the construction, outfitting and repair of naval vessels. The Bureau of Steam Engineering has oversight not only of the engines of naval vessels, but also of a great variety of other machinery. The Bureau of Medicine and Surgery looks after the health of the Navy. Other branches of the Department include the Bureau of Supplies and Accounts, the Office of the Judge Advocate General, and the Board of Inspection and Survey.

The Marine Corps is an army attached to the Navy, and is commanded by a major general. Marines are organized and drilled as soldiers, though some of them are detailed to duty on shipboard.

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POST OFFICE DEPARTMENT, WASHINGTON, D. C.

AT the head of the Department of Justice is the Attorney General, who is the chief law officer of the Government, acting as prosecutor in its behalf, and as counsel to the President and the heads of departments on questions of law. He also exercises general superintendence over United States district attorneys, clerks and marshals throughout the country. Although the office of Attorney General was created in 1789, the Department of Justice has existed only since 1870.

The leading subordinate officer of the department is the Solicitor General. He acts as head of the department in the absence of the Attorney General. He has general charge of the business of the Government in the Supreme Court of the United States; prepares legal opinions rendered to the President and the heads of departments; and confers with and directs the law officers of the Government in all parts of the country.

The Assistant to the Attorney General has special charge of all suits and other matters arising under the federal anti-trust and interstate commerce laws. There are several Assistant Attorneys General. One of them devotes special attention to legal questions pertaining to the collection of customs, and has his office in New York City.

The Attorney General exercises supervision and control over law officers in several other departments than his own; namely, the solicitors for the Department of State, Postoffice Department, Interior Department, Treasury, Internal Revenue, Department of Commerce, and Department of Labor.

The Public Lands Division looks after all suits and proceedings concerning the enforcement of the public land law. The Superintendent of Prisons has charge of all matters relating to United States prisons and prisoners. There is an attorney in charge of pardons, who handles applications for executive clemency except in Army and Navy cases and an attorney in charge of titles to land owned or required by the Government. The Division of Investigation examines the offices and records of federal court officials, and directs the work of various examiners, special agents and accountants of the department.

The Postmaster General is unique among the Cabinet officers in that, although he is appointed by the President, his tenure of office, under existing law, is "during the term of the President by whom he is appointed and for one month thereafter, unless sooner removed," and for his removal the advice and consent of the Senate are required. He appoints all officers and employees of his department except the Assistant Postmasters General and the Purchasing Agent, who are Presidential appointees, and also all fourth-class postmasters throughout the country, numbering some fifty thousand. Postmasters of the first three classes are appointed by the President.

Under the Postmaster General are the First, Second, Third and Fourth Assistant Postmasters General. Each of these officers has charge of certain branches of the work of the department. The distribution of duties among them is made at the discretion of the Postmaster General, and is changed from time to time. At present the subdivision of departmental work is as follows:

First Assistant Postmaster General: Postmasters' appointments; postoffice service; dead letters.

Second Assistant Postmaster General: Railway adjustments; foreign mails; railway mail service.

Third Assistant Postmaster General: Finance; stamps; money orders; registered mails; classification of mail; postal savings.

Fourth Assistant Postmaster General: Rural mails; equipment and supplies.

The Purchasing Agent supervises the purchase of all supplies for the department proper and for all branches of the postal service. The Chief Inspector is at the head of a corps of postoffice inspectors, who investigate all kinds of irregularities in connection with the service and make routine inspections of postoffices.

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THE Department of the Interior is a group of Government bureaus and offices having little or no logical relation to one another. It is directed by the Secretary of the Interior. Diversity in the titles assigned to assistant secretaries of departments will have been noticed in the preceding monographs. This diversity is further exemplified in the case of the Interior Department, for here we have a First Assistant Secretary, an Assistant Secretary, and two Assistants to the Secretary. Each of these subordinates supervises certain branches of the work of the department.

The Interior Department includes the following principal offices:

General Land Office. This office is charged with the survey, management and disposition of the public lands. These have, in the past, covered an area of 1,835,000,000 acres of unappropriated and unreserved territory, and now amount to about 680,000,000 acres.

Office of Indian Affairs. Has charge of the Indian tribes of the United States, exclusive of Alaska; their education, lands, moneys, supplies and general welfare.

Bureau of Pensions. Its chief duty is to examine and pass upon claims for pensions on account of service in the Army and Navy, and to pay those allowed.

Patent Office. Administers the patent laws, and looks after all matters relating to the granting of letters patent for inventions and the registration of trademarks.

Bureau of Education. Collects statistics showing the condition and progress of education; issues numerous publications on educational topics; has charge of schools for Alaskan natives, and the Alaskan reindeer industry; administers the endowment fund for agricultural and mechanical colleges.

Geological Survey. Classifies the public lands; examines the geologic structure and mineral wealth of the national domain; makes detailed topographic and geologic maps of the whole country; publishes statistics of mineral production; investigates the surface and underground waters of the country.

Reclamation Service. Has charge of the survey, construction and operation of irrigation works in the arid regions.

Bureau of Mines. Carries on a wide range of investigations relating to mining, especially those having in view the prevention of accidents; makes fuel tests for the Government.

National Park Service. Maintains and administers the national parks and the so-called "national monuments," established for the preservation of objects of historic and scientific interest

The Department of Agriculture embraces so many important agencies for the promotion of agriculture and kindred objects that little more than an enumeration of them can be given here. The Weather Bureau, the senior branch of the department, makes a climatic survey of the country, issues weather forecasts and warnings, and gauges the principal rivers. Other important offices of the department are the Bureau of Animal Industry, which includes the national meat inspection service; the Bureau of Plant Industry, which makes all kinds of investigations concerning plants in health and disease, and their uses; the Forest Service, which administers the national forests and studies forestry in general; the Bureau of Chemistry, charged, among other duties, with the enforcement of the Food and Drugs Act; the Bureau of Soils, which maps and classifies soils in different parts of the country and investigates fertilizers. the Bureau of Entomology, which studies insects and insecticides; the Biological Survey, which investigates the fauna of the country; the Bureau of Crop Estimates, which collects and publishes statistics relating to crops; the States Relations Service, which maintains the relations of the department with the state agricultural colleges and experiment stations, and supervises work on an enormous scale in spreading a sound knowledge of agriculture and home economics in the rural communities; the Office of Public Roads and Rural Engineering; the Office of Markets and Rural Organization, designed to improve the methods of marketing farm products, and to study the economic and social conditions of rural life; the Office of Farm Management, which studies types and methods of farming all over the country and endeavors to improve them; and the Office of Information, which keeps the public and the press acquainted with the work of the department, in order that all newly acquired knowledge on agricultural subjects may be applied as promptly and widely as possible.

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IN the year 1903 Congress established an executive department to look after the commercial, industrial, and labor interests of the country. It was called the Department of Commerce and Labor. In 1913 this department was divided into two new ones: the Department of Commerce and the Department of Labor. The Secretary of Commerce is now charged with the work of promoting the commerce of the United States and its mining, manufacturing, shipping, fishery and transportation interests. Some duties that logically fall under these heads are, however, assigned to certain independent branches of the Government, such as the Interstate Commerce Commission, the United States Shipping Board, and the Federal Trade Commission. On the other hand, some branches of the Department of Commerce, such as the Census Bureau and the Bureau of Standards, carry on work extending considerably beyond the nominal sphere of the department. There is one Assistant Secretary of Commerce.

The typical work of the department is carried on by a bureau which has two superfluous adjectives in its name—the Bureau of Foreign and Domestic Commerce. This bureau is a clearing-house of commercial information. In this connection it makes ample use of the consular service, to keep our merchants and manufacturers acquainted with foreign markets and trade opportunities, and of the customs service, to obtain detailed statistics of exports and imports, which it publishes in monthly, quarterly and yearly statements.

The Bureau of the Census formerly led an intermittent existence, as it was occupied chiefly with making an enumeration of population every ten years; but it is now a permanent bureau, and, besides taking the decennial census, compiles a great variety of statistical information.

The Bureau of Standards is not only the custodian of official standards of weights and measures, but is also a national physical laboratory, and conducts such a variety of investigations for the benefit of manufacturers and others that it would take an entire number of The Mentor to describe them. The Bureau of Fisheries is engaged in the propagation of food fishes and the study of problems relating to fisheries; it also has the oversight of the fur-seals of the Pribilof Islands and the fur-bearing animals of Alaska. The Bureau of Lighthouses looks after lighthouses, buoys and other aids to navigation on American coasts and rivers, except in the Philippines and the Canal Zone. The Coast and Geodetic Survey makes surveys of the coasts of the United States and its possessions and publishes charts of them. It also publishes tide tables; conducts investigations in hydrography along the coasts, in terrestrial magnetism and in gravity; and makes exact determinations of latitude, longitude and altitude, which furnish reference points for state surveys. The Bureau of Navigation has general supervision over the merchant marine and merchant seamen, looks after the registry of shipping, enforces the navigation laws, etc. The Steamboat Inspection Service inspects vessels, licenses their officers, and enforces laws designed to ensure the safety of crews and passengers.

The Department of Labor was established "to foster, promote and develop the welfare of the wage-earners of the United States, to improve their working conditions, and to advance their opportunities for profitable employment." The Secretary of Labor is authorized by law to act as mediator and to appoint commissioners of conciliation in labor disputes. There is one Assistant Secretary. The department comprises four bureaus.

The Bureau of Immigration administers the immigration and Chinese-exclusion laws. A branch of this bureau, known as the Division of Information, collects for the benefit of immigrants information to guide them in finding congenial places of settlement and labor opportunities, and conducts a national employment agency. The Bureau of Naturalization supervises the work of the federal and state courts in naturalizing aliens, keeps duplicates of all certificates of naturalization, and, with the cooperation of the public schools throughout the country, strives to instruct the immigrant in the duties of citizenship. The Bureau of Labor Statistics collects and publishes information on such subjects as the relations of capital and labor, hours of labor, wages and the general welfare of the laboring classes. It also administers the law providing compensation to certain classes of federal employees for injuries sustained in the course of their employment. The Children's Bureau investigates and reports upon all matters pertaining to the welfare of children; especially infant mortality, the birth rate, orphanage, juvenile courts, desertion, dangerous occupations, accidents, and diseases of children, and the employment of children.

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THE Smithsonian Institution was founded in 1846 with a sum of money bequeathed to the Government by an Englishman, James Smithson, "for the increase and diffusion of knowledge among men." It is not only the leading scientific establishment of the Government, but also serves as an international agency in the distribution of scientific, literary and government publications. The principal branches of the institution are the United States National Museum, the National Gallery of Art, the Bureau of American Ethnology (which carries on investigations concerning the American Indians and the natives of Hawaii), the Astrophysical Observatory (which measures solar energy), and the National Zoölogical Park, in Washington.

The Pan American Union, though an international organization maintained jointly by all the American republics and not a branch of the United States Government, may be mentioned here for the reason that the United States Secretary of State is its *ex-officio* chairman. It has its headquarters in Washington, and is the chief agency in promoting relations between this country and Latin-America.

The Interstate Commerce Commission regulates interstate transportation when wholly or partly by rail; also interstate pipe-lines for oil, telegraph, telephone and cable lines, express companies, and sleeping-car companies. It has broad powers to fix rates, prescribe equipment, obtain periodical reports from companies, investigate their finances and properties, and enforce the laws relating to interstate commerce.

The Civil Service Commission conducts examinations for appointment to what are known as "classified" positions in the civil service of the Government. Nearly 300,000 positions are now classified and subject to competitive examination. The commission also supervises promotions and transfers.

The Federal Reserve Board exercises supervision over the affairs of the twelve federal reserve banks established by act of Congress in 1913. The Federal Trade Commission enforces the anti-trust laws and keeps watch of the business of corporations in order to detect and prevent unfair methods of competition. The United States Shipping Board was established in 1916 "for the purpose of encouraging, developing and creating a naval auxiliary and naval reserve and a merchant marine to meet the requirements of the commerce of the United States with its territories and possessions and with foreign countries," and to regulate interstate and foreign commerce by water. The United States Tariff Commission, organized in 1916, is charged with investigating "the fiscal and industrial effects of the customs laws of the United States," and to furnish Congress with information which may serve as the basis of tariff legislation.

The Government Printing Office, under charge of the Public Printer, does nearly all the printing and binding required by the Government. It is by far the largest printing office in the world. Attached to it is the office of the Superintendent of Documents, which has general charge of the distribution and sale of Government publications.

The Board of Road Commissioners for Alaska has charge of constructing roads and trails in that territory, while the Alaskan Engineering Commission is charged with the task of building one or more railways, and is also authorized to buy or lease existing railways in Alaska. The National Advisory Committee for Aëronautics was established for the purpose of supervising and directing investigations in aëronautics as applied to both military and civiluses. The Council of National Defense, consisting of six cabinet officers, is assisted by a body of experts who serve as an advisory commission to the President and the Government in the task of mobilizing the resources of the nation for war.

Other independent offices of the Government are the United States Board of Mediation and Conciliation (engaged in adjusting labor disputes); the United States Geographic Board (which settles questions concerning geographic names and has general oversight over the geographic work of the Government); the Commission of Fine Arts (which passes upon plans and models for Government monuments, fountains, etc., and on the designs for parks and other public improvements in Washington); and the United States sections of such international bodies as the International Joint Commission (which regulates the use of the waterways between the United States and Canada), the International Boundary Commission (for marking the boundary between the United States and Canada), and the International High Commission (for improving financial and commercial relations between the American republics).

The administration of the Panama Canal is also an independent office of the Government.

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